1. A good description of the intonation of any language is one of the most difficult tasks even for phoneticians (let alone general linguists, or common phoneticians, who are forced to rely on acoustic analyses, owing to a clear lack of specific preparation).

Natural phoneticians, however, have a more objective method of analyzing and showing things as they actually are. First of all, it is obvious that not any recorded example is surely apt for an accurate description. In fact, several examples are needed to work out an average, which can really be representative. These examples must derive from a careful selection of several sentences said by different informants, both in spontaneous speech and in scripted texts.

Of course, sentences which result not to be really spontaneous must be discarded at once, especially when elicited from reading. Unexperienced informants happen to read even partial questions using an interrogative tune. For instance, “What’s your name? [¿wðts jɔ’n’éim.]’, is unnatural and absurd if said as “What’s your name? [¿wðts jɔ’n’im’].

But there is another serious and subtle drawback that any analyst must necessarily take into careful consideration. Even if native speakers (and, most of all, hearers) can judge a sentence to be convincingly correct and quite suitable for a given communicative situation, not any sentence is equally adequate to actually be a good and surely representative example of a given intonation pattern.

2. We all know quite well that there are different kinds of questions, even within the class of total questions (also known as ‘yes/no questions’, or ‘polar questions’, &c). In fact, instead of the banal superficial structure determined by syntax, what really determines how actually a sentence has to be uttered (in a given context) is the semantic structure together with its communicative aim.

Thus, it is fundamental to distinguish plain total questions from at least two other types, although their written form is exactly alike, since syntax is just a very gross tool for putting words in a given order, and nothing more. These two additional kinds of total questions are: (total) questions for confirmation and (total) questions for specification.

Indeed, the serious drawback of not considering this fact turned immediately out, when the first analyses based on the ‘Map Task’ (in the early 1990’s) were car-
ried out. Also their very poor notation, based on ‘ToBI’, inevitably involved a number of serious problems, for its cumbersome and quaint notation, clearly insufficient for distinguishing significant facts in a really useful way. In fact, it confines several different possibilities into a scanty number of poorly fabricated classes. A recent article, appeared in The Journal of the International Phonetic Association (2012), unfortunately employs these unsatisfactory procedures.

3. A confirmation question does not end with an interrogative tune, /?/. In fact, the pattern undergoes a substantial modification, by changing /¿ ?/ into /¿ ./: in neutral Italian, [¿ ···] and [¿ ··· ( )], respectively. The notation of the latter pattern means that the final tune can be either conclusive, [···], or continuative, [···], according to the degree of certainty by the speaker, while the suitable protune is the interrogative one, [¿], in both cases. For instance (as we will see later on), a question like the following: Who wrote ‘Romeo and Juliet’?—instead of a sure answer Shakespeare—might receive a not too sure one, or even a far less positive one, seeking confirmation.

4. A specification question has a more complex structure, because it does not only change the last tune into a continuative one. As a matter of fact, it moves the suitable interrogative tune, /¿?/, to an earlier position in the sentence. Indeed, it divides a syntactic simple sentence into two smaller sentences, while keeping the very same syntactic structure.

It is very important to pay due attention to cases where there is a ‘given’ element, (such as book, in our next example), which is less important and thus less stressed, being already ‘known’, since previously mentioned, or ‘expected’, as present in a particular communicative situation, because it can be visible, or implied, or inevitable, from social or cultural experience: Have you read this book?

5. Here, the structure is /¿ ?/ + /¿ ./—with attenuation of the sentence-internal interrogative tune. Thus, strictly speaking we have: /¿ ?x/ + /¿ ./ (which can be clearly shown in a suitable tonogram, as we will do, with some useful diagrams). Indeed, internal attenuation is automatic, so it need not be explicitly marked. So, it is generally sufficient to simply show [¿ ·]+ [¿ ·], instead of [¿ ·]+[¿ ·]. In fact, that utterance is formed by two tunes, not just one; and this is significant to show the difference between written and spoken codings. The former is too sketchy, due to its excessively limited graphic possibilities, but it should not, in the least, restrict the varied writing possibilities, which are typical of spontaneous and qualified speech.

6. Another serious complaint concerns the choice of sources and references to consult. This is a fundamental part of any scholar’s task. But books on the subject have to be read thoroughly; not just through a library catalog. At least the table of contents should be perused carefully. In this way, even a superficial reader could discover—for instance—for our Manuale di pronuncia italiana (‘A Handbook of
Italian Pronunciation’ 2004), even with no specific subtitle (such as Neutral &
Regional Accents), in a number of chapters, fully describes both the pronunciation
and intonation of 22 regional accents (including several local and sociophonic vari-
ants). On the contrary, too many authors —including that of the article hinted at
above— still seem happy to indicate just our first books (and often only their very
first editions of 1979 and 1980).

7. But let us stop cackle and start with a thorough —though short— introduction to intonation and how to usefully treat it (drawing on some books of ours).

8. Intonation is constituted by the relative pitch of syllables forming more
or less long sequences of connected speech.

These sequences are called tunings (or intonation groups) and can consist of
pause groups (which, in turn, consist of rhythm groups); but they can also consist
in a single word – which can even be monosyllabic: No. – No? – No! – No…

What is essential is that pitch —through given differences— adds (or, rather,
gives) different pragmasemantic nuances —such as ‘statement, question, com-
mand’, &c— to phonic sequences which could otherwise be identical.

Thus the difference obtained is not merely semantic, conceptual, as in the case
of (em) languages, such as Chinese. However, by using the same principles
and the same symbols of syllabic-tone notation, we can accurately (and without
too many problems) transcribe the characteristics of pitch and strength of the syl-
lables of a whole utterance. In fact, stress-tonal signs show both the relative pitch
and stress-degrees of the syllables before which they are put. But it is fundamental
to remember that voices differ, because they belong to three main groups, at least:
male, female, infant – as in fig 1.

fig 1. The three main groups of human voices.

fig 2. The tuning and its subdivisions.

1+2: tuning
1: protune
2: tune

a-b: antetonic (syllables)
c: (first) protontic (syllables)
d-e: (first) intertontic (syllables)
f: protontic (syllables)
g-h: intertontic (syllables)
i: (last) protontic (syllables)
j: (last) intertontic (syllables)

A: pretonic (syllables)
B: tonic (syllables)
C-D: post-tune
C: internal post-tonic
D: terminal post-tonic
Let us start from a close examination of the ideal tuning and its parts, as shown in fig 2. Of course, it is an ideal diagram, because current sentences rarely have 14 syllables.

Now, we can go to fig 2, where we can see the whole pitch extension of an utterance, which is called a tuning (cf fig 5-6, § 11 – perhaps it is better to avoid a possible unitary term as ‘tuning’). It is divided into a protune and a tune. Here we anticipate that a general tune consists of three parts: a pretonic syllable, the tonic (ie the stressed) one, and (two) posttonic syllables.

A protune consists of one or more stressed and unstressed syllables (which are called ‘protonic’ and ‘intertonic’ syllables, respectively).

Sometimes, it could be important to refer explicitly to the first or last ‘protonic’ syllable, in the description of certain languages with particular protunes. Usually, the first protonic can be preceded by some ‘antetonic’ (ie initial unstressed) syllables.

Then, let us see (fig 3) an iconic and simple way to introduce people to intonation: by carefully reading the examples given, and following the heights shown for every written syllable of neutral British English. Neutral Italian intonation is shown in fig 3.a.

fig 3. A first approach to British English intonation.

<table>
<thead>
<tr>
<th></th>
<th>See you on Saturday.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(Will they) see you on Saturday?</td>
</tr>
<tr>
<td>2</td>
<td>(If they don’t) see you on Saturday…it’ll be a total disaster.</td>
</tr>
<tr>
<td>3</td>
<td>(If they don’t) see you on Saturday…don’t worry about it.</td>
</tr>
</tbody>
</table>

fig 3.a. A first approach to Italian intonation.

<table>
<thead>
<tr>
<th></th>
<th>Ci vediamo domenica.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ci vediamo domenica?</td>
</tr>
<tr>
<td>2</td>
<td>(Se non) ci vediamo domenica…(perdiamo tutto.)</td>
</tr>
<tr>
<td>3</td>
<td>(Se non) ci vediamo domenica…(non importa.)</td>
</tr>
</tbody>
</table>
9.1. In anticipation of what will be dealt with presently, we may say that there is a ‘normal’ protune, for statements, which has no particular symbol (at the beginning of the transcription of a phrase) since it is the unmarked one: //. There are, then, three marked protunes: interrogative (¿), imperative (¡), and emphatic (˚).

For the French language (and a few more), it is necessary to add a fifth protune, for partial questions (/¿/), which contain an interrogative word), instead of the normal one (/¿/). It is true, though, that at a greater level of formalization we could avoid introducing this peculiar (notational and categorial) innovation, by using extraphonic information and recognizing interrogative lexical elements (such as qui, quand, combien, comment, pourquoi, où) as belonging to a particular group.

Nevertheless, from a descriptive and contrastive point of view, more practical structures seem to be preferred; thus it is sufficient to find /¿/ to realize we are dealing with partial questions and not with total questions (/¿/).

We must make it clear at once that written sentences are one thing, while the spoken language is quite another reality, often very different indeed. Naturally, in the spoken language, tunes are much more numerous than ‘simple sentences’ of grammar and syntax, as will be seen below.

9.2. But let us consider tunes. Generally they are formed by the tonic syllable (ie the stressed one, which is also the last strong syllable in an utterance, in a sense), the pretonic (ie the possible unstressed syllable before it), and the posttonic syllables (ie the possible unstressed syllables after it). In the tonetic diagrams (or rather tonograms), two posttonic syllables are indicated (ie internal and terminal). Sometimes it is useful to refer to one of them, clearly, in order to highlight typical movements more clearly, above all to distinguish interrogative tunes of the rising type (⋯), from those of the falling type (⋯). In any case, the term posttune may be used to refer to both syllables, collectively.

We will now consider, concisely (and by looking closely at fig 4), the three marked tunes (of neutral British English – although our phonemic transcription is not simply British, but diaphonemic & interphonemic, which is suitable also for American English (and most other native accents), without having to repeat words for different realizations). Tunes are shown at the end of phrases: conclusive (/¿/), interrogative (/¿/), suspensive (/¿/), and the unmarked: continuative (/¿/). On Saturday /on'seəfɪə/ [on-seəfɪə], On Saturday? /on'seəfɪə?/ [on-seəfɪəʔ], (If not) on Saturday… (then…) /on'seəfɪə/ [on-seəfɪə], (Perhaps) on Saturday, (but…) /on'seəfɪə/ [on-seəfɪə].

Here is a set of Italian examples to match with what has just been said and shown for English (obviously, they are not necessarily mere translations): Domenica /do'menika./ [do'menaika:], Domenica? /do'menikaʔ/ [do'menika:], (se non) domenica… (allora…) /do'menika;/ [do'menika:], (forse) domenica, (ma…) /do'menika,/ [do'menaika:]}
The best way of dealing with the intonation of a language consists in presenting its structures through appropriate and easy diagrams (i.e., tonograms), with clear examples and a simple and sufficiently complete notational system (not a cumbersome and useless one).

First of all, we must repeat—loud and clear—that the use and choice of intonation patterns do not depend on syntax at all, but on semantics and pragmatics, and above all on communicative goals. In fact, even if the syntactic formulation is, in the end, the most evident linguistic rendering (for those who are used to reading and writing), in actual fact it is nothing but a faithful representation of the pragmatic-semantic way to express concepts and thoughts, peculiar to every language.

If, for instance, we write—and beforehand say—'I’ve been looking for this for ages' [.øνβεν ˈlɔkɪŋ fəˈdɪs, fɪˈeɪdɪtɪs.], the superficial formulation at hand is only the inevitable result of the mental and linguistic processes that produce, in English, the sentence just seen, although with slight possible variations.

In actual fact, it results from the juxtaposition of different concepts (each one indicated by /, or [‘. . ], or ⟨⟩) in a single syntactic string, seemingly simple and straightforward, but actually very complex, as is obvious from its prosodic structure, if supported by an appropriate intonation pattern, as indicated by the small but precious signs used.

Italian example: È 'voi che cercavo da molto 'tempo [ɛˈvvoːi, keˈʃeɾkaːvo, daˈmoltɔ tɛmpo:].

Tunings (or intonation groups)

Tunings consist (as already seen, cf § 8-9 & fig 2) of a protune (in our example I am transcribing the following example [.aʊmɪtæn ˈskraʊðɪŋ ˈdɛfoʊləʊ ɪ frəˈzɑm-pl]) and a tune (phonetically [fəˈneɪrkl.]). In this case, we have a normal protune and a conclusive tune. The latter is represented, tonemically (in a theoretical way) by /, and tonetically (in a more realistic way) by [‘. . ] (or by ⟨⟩, in a graphemic text).

The number of syllables in the example has been calculated on purpose in order to have full correspondence between the tonogram and the syllables of the sentence, to be able to show the characteristics more clearly.

Of course, in normal speech, it is unlikely to find sentences with the same number of syllables; however, the usefulness of the diagram is not compromised, since the actual syllables available (whether more or less than 14) share pitch heights in a fair way. So they may either compress the movement of several syllables into only one or two, or expand it over a larger number of syllables: Yes, we do or Our aim is to pass on ideas, techniques, and practical activities, which we know work in the classroom (even if this last example, more realistically, will be divided into more parts, with the addition of the respective tunes, mostly continuable), thus: Our aim is to pass on ideas, techniques, and practical activities, which we know work in the classroom. In a phono-tonetic transcription, we have: [aɪˈaim izˈɛphɔs ˈdɔːn.
Italian intonation: neutral & regional accents

Of course, the same is true of the sentence example given above: *I’m transcribing…*

Italian examples: *Decidiamo con quale alfabeto [deci’dja’mo koŋkw’e’le alfabe’to] (deci’dja’mo koŋkw’e’le alfabe’to) [e’pro’prjo ezatta’men:te ko’metutti no’i-tʃelaspetta’va’mo da’sɛmpre].*

**Protunes**

12. Thus, fig 4 shows the four protunes (of neutral British English, while fig 3.Å shows those of neutral Italian): as we already know, one is unmarked, or normal, and has no symbol; three are marked: interrogative /¿/ [¿], imperative /¡/ [¡] (for instance: ¡Pay attention! [¡’pɛɾi ə’thenjɛn_]), and emphatic /˚/ [˚] (˚We have to check everything very carefully! [˚wi’hɛv ʃɛ’tʃek- ʃɛnvjɛtʃɔrtʃ ˚ve’i’khesfl _]).

**fig 4.** The four protunes of neutral British English.

**fig 4.Å.** The four protunes of neutral Italian.

**fig 4(Å) shows, on the left, sketchy tonograms; on the right, they are given in a more realistic way. Actually, the schematic diagrams are sufficient indeed, since these tonograms necessarily generalize and normalize the data, allowing slight
differences of realization as well. Rather, for teaching and learning purposes, these schematic tonograms are decidedly more useful, making comparisons with those of other languages possible.

Italian examples: ¡Fa’ un po’ d’atten’zione! [faumpɔdattensjo’nɛ:] ;/ [bɪsoŋna ʃɛmpre kontrollare bene ʃtutɔ ‘kwanto’:] [bɪsoŋna ʃɛmpre kontrollare bene ʃtutɔ ‘kwanto’:].

Tunes

So, fig 5 shows the three marked tunes (of neutral British pronunciation, again both schematically and realistically) – conclusive /[· ..] (or ⟨⟩), should we want or need to use them inserted in current orthography, instead of in transcriptions), interrogative /?[· ·] ⟨⟩, and suspensive /[· ·] ⟨⟩ – in addition to the unmarked one, continuative /[· ·] ⟨⟩. In addition, fig 5.A gives the corresponding Italian tunes.

fig 5. The four tunes of neutral British English.

fig 5.A. The four tunes of neutral Italian.

The marked tunes have a functional charge, which is crucial for communication, as they oppose one another distinctively. The unmarked tune – the continuative one – may be considered as the neutralization of the three marked ones (since each of them would be inappropriate in certain – less important – contexts, being
too specific and having very definite functions).

The aim of the continuative tune is, above all, to oppose a theoretical ‘zero’
tune. It is quite different from a straightforward and progressive flow of enuncia-
tion, without the slightest variations (or breaks), even theoretical or potential. Its
only purpose is to slightly highlight a word, compared to a complete non-
ocurrence of tunes (as happens within a protune).

Indeed, there is a difference between I saw six men /æzːɔːː: sɪks ˈmɛn./ [æzːɔːː: sɪks ˈmɛnː] and I saw six men /æzːɔːː: sɪks, ˈmɛn./ [æzːɔːː: sɪks, ˈmɛnː]; in the latter case, of course, six is more prominent than in the former, since it has its own
tune, instead of being a part of the same protune. We can also have I saw six men
/æzːɔːː: sɪks, ˈmɛnː/ (even with a possible short pause after six),
with a more and more evident separation between the two phrases (of course, sem-
antically, as well).

We have already seen that a syntactic string does not generally correspond to
just one tune; in fact, more or less numerous continuative tunes occur, otherwise
the sentence would not sound spontaneous and convincing. At first, one does not
fully realize this internal subdivision, which is completely natural. Its appropriate
use goes entirely unnoticed; whereas, its absence would not pass unnoticed at all
(as happens in unprofessional reading or recitation).

For instance, if we consider an utterance such as Look! the imprints of a bear,
we realize that it can be said in many ways – apart from actual and paraphonic con-
siderations such as the fright taken at the sight, or the delight expressed by natu-
ralists, or the satisfaction felt by hideous poachers… (all of them are rendered with
different nuances, clear and easy to interpret). Of course, this is different from a
unitary sentence such as Look at the imprints of a bear in just one tuning:
/ˈlʊk ˈsumpˌtuːntz ˈevəˌbeɪŋ/.

Italian: /ˌlʊkˈsumpˌtuːntz ˈevəˌbeɪŋζ/. Examples:
& Molta gente /ˈmolta ˈdʒente./ (‘molta ˈdʒente23) is different from Molta gente /ˈmolta ˈdʒente./ ‘mol-
tha, ˈdʒente./ ‘molta,ˈdʒente.: Ecco qui le impronte dell’orso /ˈekko kwɪ leimˈprontɛ dellˈɔrsɔ./

14. Thus, if we go back to the original utterance, what we find is something
closer to a natural exposition: /ˈlʊk. ˈdɪmprɪnɻs əvəˌbeɪŋ/. /ˈlʊkˌ ˈdɪmprɪnɻs əvəˌbeɪŋζ/. In fact, in the same sentence, there are two pragmatic concepts: the
imprints and its sighting.

If we then divide it into three parts (of course, with three separate tunes), the
nuances expressed are more detailed: /ˈlʊkˌ ˈdɪmprɪnɻs, əvəˌbeɪŋ/. /ˈlʊkˌ ˈdɪm-
prɪnɻsˌ əvəˌbeɪŋζ/. In this way, we can manage to separate, conceptually too, im-
prints of different shapes.

After all, it is possible to use some continuative tunes (ie unmarked /\ as already
seen in the previous section), and this will add something to elocution (in oppo-
sition to a unitary utterance, although this is not for emphasis, of course). It is on-
ly a way to make enunciation a little more effective and natural: /ˈlʊkəˌ ˈdɪmprɪnɻs,
əvəˌbeɪŋ/. /ˈlʊkʊtˌ ˈdɪmprɪnɻsˌ əvəˌbeɪŋζ/ (and variations).
By considering an example like *You must read further books on this particular subject*, again, we can easily see that there are several ways of saying it. Apart from a quite flat realization in a single tuning, as: /juumæs'tiud ˈfɛzəl ˈboks ʌndɪspar'tɪkələz ˈsebudʒkı/, we can have: /juumæs'tiud ˈfɛzəl ˈboks ʌndɪspar'tɪkələz ˈsebudʒkı/, or: /juumæs'tiud, ˈfɛzəl ˈboks, ʌndɪspar'tɪkələz ˈsebudʒkı/, or else: /juumæs'tiud, ˈfɛzəl ˈboks, ʌndɪspar'tɪkələz ˈsebudʒkı/. We could even have: /ˈjuu, mæs'tiud, ˈfɛzəl ˈboks, ʌndɪspar'tɪkələz ˈsebudʒkı/ (with more and more numerous nuances and implications).

Italian (subdivided): /ˈekko ˈkwı. leumpronte delˈlorso./ (ˈekko ˈkwı. leumpronte delˈlorso.);

15. A conclusive tune is necessarily used whenever a given concept is completed in the speaker's mind. Thus, besides the words which form the sentences, it concerns communicative functions as well, as if, in saying *It's raining cats and dogs* we added *'I am stating'* — so: *It's raining cats and dogs* (ˈɪts tɛiˈnə nˈkwəts ənˈfərɡz). Each tune has a specific function: the interrogative communicates *'I am asking'*: *Is it raining cats and dogs?* (ˈɪz ˈɪt ˈɪts tɛiˈnə nˈkwəts ənˈfərɡz); the suspensive one communicates *'I am underlining'*: *If it's raining cats and dogs...* (ˈɪf ɪtˈz ˈɪts tɛiˈnə nˈkwəts ənˈfərɡz) (ˈɪts ˈɪts tɛiˈnə nˈkwəts ənˈfərɡz). The continuous tune, instead, simply communicates *'I'm not finished'*: *It's raining cats and dogs (but I don't care)* (ˈɪts tɛiˈnə nˈkwəts ənˈfərɡz ˈbɔrəsəfərɡz ˈkheˈz). It is possible to have a series of conclusive tunes: *Yesterday it rained. To day it's raining. To morrow it'll pour. I'm sick and tired. I'll go away!* (ˈɪstɛiˈnə nˈkwəts ənˈfərɡz ˈbɔstɛiˈnə ˈkwəts ənˈfərɡz ˌəstɪ ˈkwəts ənˈfərɡz ˈbɔstɛiˈnə nˈkwəts ənˈfərɡz ˈbɔstɛiˈnə ˈkwəts ənˈfərɡz ˌəstɪ ˈkwəts ənˈfərɡz əˈstɪ ˈkwəts ənˈfərɡz). However, a suspensive tune is very likely for *To morrow it'll pour* (ˈɪts tɛiˈnə nˈkwəts ənˈfərɡz əˈstɪ ˈkwəts ənˈfərɡz əˈstɪ ˈkwəts ənˈfərɡz). Too often, current writing (which is not at all sophisticated) uses only commas: *Yesterday it rained, today it is raining, tomorrow it'll pour, I am sick and tired, I'll go away.* Thus, with the guilty complicity of schools, one is led to a kind of 'child-like' reading, which makes people utter things like: *ˈɪstɛiˈnə nˈkwəts ənˈfərɡz ˈbɔstɛiˈnə ˈkwəts ənˈfərɡz ˌəstɪ ˈkwəts ənˈfərɡz əˈstɪ ˈkwəts ənˈfərɡz*.
The small rings show the additional pitch movement which is typical of ‘bookish intonation’, which must be kept well apart from normal (ie conversational) intonation, and also from the typical intonation of text exposition (even done mentally), as we will see.

A further example to show that, normally, writing and punctuation are just miserable devices with syntactical functions, and not at all helpful for reading: I’m terribly busy: I can’t come; I’ll let you know; don’t be cross (e.g. haletja khen; aaljetja naa; qazom bikhura;). Also the example I’ve been looking for this for ages (aavguna dhi fi’add; fi’adda;) shows this characteristic.

Contrary to what grammars keep on repeating, a comma does not necessary indicate a short pause, as a semicolon does not indicate a pause which is half-way between the ‘short’ one of commas and the ‘long’ one of full stops (as it is absurdly ‘prescribed’). However, these are the results achieved by schools, ie sadly rigorous and monotonous pauses, which are not able to convey appropriate meaning to sentences (especially when they are read). And all those who today abuse punctuation, by omitting it almost completely, will they ever pause?

Italian: Oggi piove [ogfej p’je:va;]; Oggi piove? [ogfej p’je:va;] (Se) oggi piove… (è una sciagura) [(se)ogfej p’je:va; (eunafa:gu:ra;)]; Oggi piove, (ma non importa) [ogfej p’je:va; (manonimpor:ta;)].
Sono molto occupato: non posso venire; ti faccio sapere, non te la prendere [sonomolto okku’pa:to; nonpøssove’ni:R™; ti’faccosa’pe:Re;].

Questions

16. A further important point, to always keep in mind, is that an interrogative tune need not be used whenever there is a question mark at the end of a sentence! Unfortunately, this is another real mistake taught in schools.

It is important to clearly distinguish the different kinds of questions. Among the more recurrent and normal types, only total questions (or ‘yes–no questions’) request interrogative tunes. These questions are answered by Yes or No (or, possibly, by Perhaps, I don’t know, It depends, &c); but, above all, they do not include interrogative words: ¿Did you see? [¿di’jmu:siri;], ¿Is it interesting? [¿izi’tu:nu:stnu;], ¿Can you hear me? [¿kupju:hu:ami;].

It is important to pay due attention to cases where there is a ‘given’ element (book, music, John, here, hereabouts [in the following examples]), which is less important and thus less stressed, being already ‘known’, since previously mentioned, or ‘expected’, as present in a particular communicative situation, since it can be
visible, or implied, or inevitable, from social or cultural experience.

- Have you ‘read this book’? [¿hævju’məd: ɪðsbo:k], ¿Do you ‘like music’? [¿dʒəʊjʊ-læk ɪmju:zɪk], ¿Do you ‘know where John is’? [¿dʒəʊjʊ-məʊ wɜːzdi:ɹəʊ], ¿Is the ‘station far away from here’? [uzdəʊˈʃeɪʃən ˈfæz ˈʌwweɪ ɪzˈfɔmərə], ¿Is there a ‘library near here’? [uzdəɹlaɪbrəɹi ɪzˈnər hərə].

Italian examples: ¿Hai ‘visto’? [àiˈviːsto], ¿Le ‘piace’? [leˈpjaːtʃe], È ‘lontano’? [elˈlontano].

- Hai ‘letto questo libro’? [àiˈletto izkwɛstɔˈliːbro], ¿Le ‘piace la musica’? [leˈpjataˈle ˈmuːzɪka], Sa se è ‘aperta la farmacia’? [saˈse əˈpertə laˈfɔrmatsja], È ‘lontana la stazione’? [elˈlontəna ˈlezəstaˈtʃjone], C’è ‘un’edicola da queste parti’? [etˈɛndikolo daˈkestrɛparˈti].

17. In the examples just seen, the structure is [¿ ʔ]+[¿ ʔ] with attenuation of the sentence-internal interrogative tune. Thus, strictly speaking: [¿ ʔ]+[¿ ʔ], as will be seen shortly, with modifications of the tunes.

Indeed, internal attenuation is automatic, so it need not be explicitly marked: [¿ ʔ]+[¿ ʔ], for [¿ ʔ]+[¿ ʔ]. In fact, that utterance is formed by two tunes, not just one; and this is significant to show the difference between written and spoken codings. The former is too sketchy, due to its excessively limited graphic possibilities, but it should not in the least restrict the varied phonic possibilities, which are typical of spontaneous and qualified speech.

This is the reason why punctuation should be more careful and accurate, still without introducing new—though desirable—signs, as for instance ‘.’ (no longer as an ‘epigraphic dot’, but as an ‘orthological [raised] dot’, followed by a space), in particular, in those cases where Western Grammar is not allowed to separate a subject from its verb (and the like). However, in Turkish, for instance, it is indeed more than ‘correct’ to write: Ahmet, Ankara‘dadır [əˈhme,t ˈankaɾadadɯɾ] ‘Ahmet is in Ankara’.

With orthological structures as the following, we would have quite different meanings from those given above (though pragmatically less probable indeed):

- ¿Have you ‘read this book’? [¿hævju’məd ɪðsbo:k], ¿Do you ‘like music’? [¿dʒəʊjʊ-læk ɪmju:zɪk], ¿Do you ‘know where John is’? [¿dʒəʊjʊ-məʊ wɜːzdi:ɹəʊ], ¿Is the ‘station far away from here’? [uzdəʊˈʃeɪʃən ˈfæz ˈʌwweɪ ɪzˈfɔmərə], ¿Is there a ‘library near here’? [uzdəɹlaɪbrəɹi ɪzˈnər hərə].

Italian: ¿Sa se la farmacia è ‘aperta’? [saˈse ˈfərmatsja əˈpertə], ¿La stazione è ‘lontana’? [ˈlezəstaˈtʃjone ˈlezəlontəna], ¿Da queste parti c’è ‘un’edicola’? [daˈkwɛstəparˈti ˈetˈɛndikolo].

18. On the contrary, partial questions (or wh-questions) include specific (interrogative) words, such as who, what, which, when, where, why, whose, how, how much, how long... Clearly enough, the answers regard the part of the questions where the interrogative word occurs, since the rest of the questions themselves is already known, or shared, or implicit.

If somebody asks me: ¿How many ‘languages do you speak’? [¿ ˈhaʊmi nə ˈleŋɡw-}
it is obvious that they know I happen to speak some languages; and if I say “Who ‘told you that? [¿hµ:tou djµ’spik,] or “How do you ‘know? [¿ha:o djµ’næ,], that piece of information is something known, or ‘given’.

Therefore, the voice falls at the end, as for a conclusive sentence. Indeed, the questions just seen could even be formulated as: ‘I’d like to know how many languages you speak˚ and Please, tell me who told you that˚ and Tell me how you know.’

However, even if in partial questions the conclusive tune has to be used (which is falling just as in statements), there is certainly some pitch difference (apart from an obvious syntactic one) between a question like When will they buy a new computer? and a statement like When they buy a new computer. This also occurs in languages with identical syntactic patterns, as in Italian Quando comprano il nuovo computer? ‘When will they buy a new computer?’ and (Lo copiano) quando comprano il nuovo computer ‘(They will copy it) when they buy a new computer’.

The difference is in the protune. As a matter of fact, all kinds of questions have something in common, i.e. the interrogative protune, /¿ [¿] (which, as can be seen in fig 3), has a partially different pitch contour from the one used in normal pro-tones. This difference consists in modifying the usual pitch movement, through the anticipation of the typical interrogative curve (/¿/ [·’·]), which in neutral British English pronunciation is rising – from mid to high pitch.

The anticipation in question, however, does not exhibit the actual change from mid to high, but reproduces it on a small scale, by distributing pitch heights among the stressed and unstressed syllables. Thus, it modifies the usual contour of the unmarked protune only partially.

Nevertheless, this is quite sufficient to make the difference perceptible right from the beginning, i.e. on the very first syllable(s). So, in the Italian examples too, the difference is surely there already on Quan-, and increases on -do (and so on – often together with a different degree of stress). But the symbol /¿ [¿] alone is sufficient to indicate the pitch difference that the ear clearly hears: Quando ‘comprano il nuovo computer? [¿kwando kom:pRano,¿il’nuwO;vo kom’pjuter,] in comparison with Quando ‘comprano il nuovo computer [kwando kom:pRano il’nuwO;vo kom’pjuter,]. Going back to the English example, we have: ‘When will they ‘buy a new computer? [¿ wem: wiðər’sæ,¿ən’jrəu kum’pjju:tər,] and When they ‘buy a new computer [wem’dər’baær’ən’jru kum’pjju:tər,].

Besides, as all of the partial questions, these too can be said with a continuative tune (which renders them less categorical), or by attenuating the tune (cf § 21-23). The question about the computer already shows that the plan of buying a new machine (hopefully a new Mac) was ‘known’, or ‘given’, not a ‘new’ fact. Equally, we have a parenthesis as soon as an example like ‘When are you leaving? [¿ wem: aju’lìvə,] becomes a known fact as far as the departure is concerned: ‘When are you leaving? [¿ wem: aju’lìvə,]. Usually, this also happens – for pragmasemantic reasons– in sentences like: ‘How much does it ‘cost? [¿hə’met’,¿əzɪk’khus,]; whereas realizations such as ‘How ‘much does it ‘cost? [¿hə’met’;¿əzɪk’khus,]; are to be found only in ‘teaching’ recordings (but, unfortunately, what we actually hear, in too many recordings, is ‘How ‘much does it ‘cost? [¿hə’met’;¿əzɪk’khus,], indeed!).
Italian: ¿Quante corse ci sono all’ora? [¿’kwante ‘kor:se2 ¿ci’so:no23 ¿’al’lo:Ra2]; ¿Chi te l’ha detto? [¿’kit telad’det:to23]. Vorrei sapere quante corse ci sono all’ora e Mi devi dire chi te l’ha detto. ¿Come s’accende questo computer? [¿’ko’me sa[’den:de. ¿kwester’kom’pju:ter2]; Mi servirebbe il tuo aiuto, ché non so come s’accende questo computer.

¿Quando tornano? [¿’kwando ‘tor:na-no23]; ¿Quando tornano? [¿’kwando ‘tor:na-no23]. ¿Quanto costano? [¿’wem w’tjerd’ba:o ¿nju:’ru kum’phju:’rpm’]; Mi servirebbe il tuo aiuto, ché non so come s’accende questo computer.

¿Quando tornano? [¿’kwando ‘tor:na-no23]; Quando tornano [kwando’tor:na-no23]. ¿Quanto costano? [¿’kwanto ¿’kOs:tano23], or ¿Quando partono? [¿’kwando ‘par:to:no23]; ¿Quanto costano? [¿’kwanto, ¿’kOs:tano23], or ¿Quando partono? [¿’kwando: ¿’par:to:no23].

19. Let us briefly move back to the kind of intonation used at school, which makes people say *(¿’wem w’tjerd’ba:o ¿nju:’ru kum’phju:’rpm’)* ¿When will they buy a new computer* whose meaning, strictly speaking, would be closer to ‘Would you mind repeating that? I didn’t quite catch what you said. Did you ask about when they’re going to buy a new computer?’, ie ¿When will they buy a new computer?? [¿’wem w’tjerd’ba:o ¿nju:’ru kum’phju:’rpm’] (where o indicates a higher pitch raising).

In actual fact, there is a big difference, since the classic ‘bookish question’ (as we will see presently, in § 20 & 25) is: [’wem w’tjerd’ba:o ¿nju:’ru kum’phju:’rpm’, *o*]. That is, an interrogative tune is added at the end of conclusive tunes ([,]+[o]), as if it were not real communication, but rather a kind of drill in order to ‘identify’ a question, and by ‘concluding’ it—only at the end—with what is thought to be expected (according to the ‘rules’, ie with an interrogative tune).

However, this operation goes against the rules of real communication completely; and practically without distinguishing between total and partial questions. Indeed, even a question like [¿’wots juvenile ¿’kOs:tanoju:¿’kOs:tano] ¿What’s your *name?* is a classic example, instead of [¿’wots ¿’kOs:tano] ¿What’s your *name?*


20. There is also a difference between: ¿’How many *times shall I *say that? [¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni] ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni] –a normal partial question— and ¿’How many *times shall I *say that? [¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni] –a (partial) rhetorical question, which certainly does not ask for information about the number of times, but instead communicates a meaning like ‘Will you obey me at last?’ (please, note the emphatic stresses).

In addition, there can also be a polite partial question: ¿’How many *times shall I *say that? [¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni] ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni] –which uses the unmarked continuative tune in order to make the question less brusque, as in ¿’What’s the *time? [¿’wots ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni] ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni] ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni] –decidedly more suitable, above all with strangers, than ¿’What’s the *time? [¿’wots ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni] ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni ¿’ha:’meni].
All this demonstrates that syntactical punctuation and word order are not at all sufficient to determine which kind of intonation is the most appropriate for a given sentence.

Besides, if people ask *¿Can you hear me?* [¿k̞u̞p̞u̞h̞a̞m̦i̞.], their intention is certainly not to check whether their listener’s hearing is (still) good, but rather whether it is possible or not to ask them for something, talking normally.

Obviously, there are many nuances which can be detected in the various kinds of questions that—every day—we can produce or hear. These questions may be Participating, polite, inquisitive, formal, detached, ironic, sarcastic, and so on. In all these cases, the parapthonic component, with its varied facets, highly modifies canonical intonation patterns, which are so to say ‘expected’, producing mixtures of protunes and tunes too.

Italian: ¿Quante volte lo devo fare? [¿'kwante v'ol:te lo'devo'fare:]. ¿Quante *volte lo devo fare?! [¿'kwante v'ol:te lo'devo'fare:]. ¿Quante *volte lo devo fare? [¿'kwante v'ol:te lo'devo'fare:]. ¿Che ore *sono? [¿'ke'ore 'sono:]. ¿Che ora *è? [¿'ke'ora 'e:]. ¿Chi *è? [¿'ki'e:]. ¿Che *ore *sono? [¿'ke'ore 'sono:]. ¿Che ora *è? [¿'ke'ora 'e:]. ¿Chi *è? [¿'ki'e:]. ¿‘Sai *l’ora? [¿'sai'lo:'ra:]. ¿‘Sai *l’ora? [¿'sai'lo:'ra:].

Tune modifications

21. Even a sentence like *Put it on the table* [‘pʰoʊɾɪ ʌndər'teɪbi]. can be said with different intentions. In fact, *Put it on the *table* [‘pʰoʊɾɪ ʌndər'teɪbi] can sound too brusque and impolite, or too familiar and friendly; these nuances are not explained by syntax, but rather by pragmasemantics. Therefore, often attention may be introduced, which can be shown by placing an empty dot (or ring) at mid height [•]: *Put it on the *table* [‘pʰoʊɾɪ ʌndər'teɪbi].

We have seen above that, for repetition (or incredulity) questions, the tune is accentuated. At the end of a conclusive utterance, and especially at the end of a text paragraph, it is frequent—and normal—to use the accentuation of the conclusive tune too: And *this ends our *programs. [æn’dɪs ’ɛn:dz ɔ’phɪsəʊ’mz:.]

Italian: Mettilo sul tavolo [‘mettɪlo sul’ta:volo:]. Mettilo sul *tavolo* [‘mettɪlo sul’ta:volo:]. Mettilo sul *tavolo* [‘mettɪlo sul’ta:volo:].

¿Che ore *sono:* [¿'ke'ore 'sono:]. ¿Che ore *sono:* [¿'ke'ore 'sono:]. ¿Che ore *sono:* [¿'ke'ore 'sono:]. È con *questo abbiamo fi’nito. [ekkoʊŋkwɛstɔ: əb’bijamɔfni’tɔ:].

22. Often, again for pragmasemantic reasons, utterances are specified, when their communicative highlighting—or sentence highlighting—is not on the final part of an utterance (as generally happens), as we have already seen in some previously presented questions.

For instance, in *I’ve bought the tickets for the concert* [æv ˈboʊt ɗe’htɪks fa’dɑu-kʰɔnse]. we find a ‘normal’ tuning expected according to the tonogram. How-
ever, one may have to say: *I've bought the tickets for the concert* – possibly even with some emphasis: *I've bought the tickets for the concert*, as an answer to a rather doubtful question about somebody's efficiency or memory.

From a pragmasemantic point of view, the most likely intonation pattern, for a question like *Have you bought the tickets for the concert?*, is *Have you bought the tickets for the concert?*, contrary to school performances and, unfortunately, to most recordings in various teaching courses too, which instead foist absurdities such as *Have you bought the tickets for the concert?*. Strictly speaking, a sentence pronounced like that would really mean something like *Why did you buy the tickets for the concert, you silly idiot!*.

Italian: *Ho com’è prato i biglietti per il teatro*; *Ho com’è prato i biglietti per il teatro*; *Ho com’è prato i biglietti per il teatro*; *Ho com’è prato i biglietti per il teatro*.

23.1. The best way to attract (much) attention to what somebody is going to say is to use a *suspensive* tune: *If they haven't understood I really don't know what to do about it!*; *And when at last I came round the corner, they were all ready there*; *You'll see one day or another…*; *A suspensive* degrees are possible: *I didn't try…*; *You'll see one day or another…*; *You'll see one day or another…* (with attenuated suspensive tunes); *I didn't try*; *You'll see one day or another…*; *You'll see one day or another…* (with attenuated conclusive tunes); and *I didn't try*. Obviously, they present different communicative nuances, which are fairly easy to imagine.

In addition, some particular words can receive emphasis. Here we will not enter the field of paraphonics, which adds further nuances, ie emotional (eg sadness, shyness, threat...), and social as well (eg skill, supremacy, arrogance...). Certainly, these characteristics are real and present, in actual communication, but they are even more complex to analyze, describe, and transcribe. This means that it is important both to develop full awareness and to succeed in using a notation system which is fairly appropriate, but obviously not too simple.

Italian: *Se non hanno.ca’ pito, non so cosa farci!*; *Quando sono en’trato, era tutto bru’ciato*.
tutto brutato.; Prendi ’l autobus, o vai a ’piedi? [¿prendi ’l autobus. ¿ovvajap-pjedi.]; Citiegie, fragole, ’pere e ’mele [¿ilìeqe ’fragole ’perè emmele.].

Ci ho pro’vato… [¿oppro’vato.]; Te n’accorge’rai… [tenakkordè’rài.]. Ci ho pro’vato… [¿oppro’vato.]. Te n’accorge’rai… [tenakkordè’rài.]. Ci ho pro’vato… [¿oppro’vato.]; Te n’accorge’rai… [tenakkordè’rài.].

23.2. In some languages, such as English and French, but also Italian and others, according to communicative aims, when there are some implications, quite frequently, a suspensive tune may be used (with or without attenuation, or possibly with accentuation), or a continuative one.

This use is more likely to be found in phrases like the following, in place of the tune one might infer from writing and syntax: Hi! I’d like a pizza. Go straight ahead. Make yourself at home. Can I have that chair? or in French: Bonjour! J’aimerais bien une pizza. Allez tout droit. Asseyez-vous. Ce n’est pas possible! or in Italian: Ciao! Vorrei una pizza. Vada sempre diritto. S’accomodi. Posso prendere una sedia?

Quite often, these two tunes are used – instead of conclusive (or attenuated conclusive) ones – when there is no real planning of what is being said, differently from what actors do, with a text they already know and have ‘studied’, just to render it in the best possible way (and there is a difference – which is quite easily noticed!).

When people talk with no previous planning, in addition to the task of putting together the things to say, another problem arises: trying to avoid being interrupted by their interlocutors, while trying to manage to collect the ideas they want to present. Thus, using different tunes from the conclusive one, obviously, also has the aim to try to achieve this very result, and at the same time communicating that the speakers have not finished their exposition yet.

23.3. Another frequent use of non-conclusive tunes derives from the insecurity – or weak conviction – of the speakers about what they are saying, or towards their interlocutors felt to be ‘dominant’, by superiority of prestige, role, age…

Often, it is a real behavioral implication – of the speaker, not about the message – which conveys ‘non-invasiveness’, in different mixtures of friendliness, deference, hesitation (precisely with /\/, or even simply /\/).

However, sometimes it is actual invasiveness indeed – although not really aggressiveness – due to an excess of liveliness or talkativeness, which prevent the speaker from taking pauses and almost breathing, with the result that normal conclusive tunes are practically missing (or are very much attenuated). On the contrary, certainly, more pauses and more conclusive tunes would give the listener relief.

Indeed, this use of non-conclusive – ie continuative or suspensive – tunes includes reported cases of ‘rising tunes’ above all for variants of English (firstly from New Zealand, Australia, and North of England, but now even for the rest of Great Britain, and for Ireland and North America, too), instead of the expected or predictable conclusive tunes.
Although this phenomenon has been detected and described in the areas just mentioned, it is nevertheless not absent elsewhere, and for other languages. Neither is it something absolutely new, but simply something which can show itself more freely, without real drawbacks or excessive social stigma.

However, the problem of these reports (even of ‘high rises’, as in [total] questions) arises from the fact that, still too often, intonation is dealt with according to the old method of the British school of phonetics, which is mainly based on two opposing types: falling and rising (although the British method of intonation had been really innovative and praiseworthy, in the first half of the twentieth century [even compared to other schools and methods, even currently followed by some, as the so-called ToBI, which tries to do tonetics by using computers, ie using one’s eyes instead of one’s ears).

Unfortunately, the ‘rising’ type included both interrogative tunes (usually: [····], but also [····], &c) and suspensive tunes (generally: [····], or [····] [····], or [····] [····], and [····]), which really have rising movements on the posttonic syllables; but on different levels. In fact, for /?/ the terminal posttonic syllable is high indeed, whereas for /?/ it remains within the mid band, as can be clearly seen in the tonograms of 6 in our Handbook of Pronunciation, including the ‘Oceanian’ ones of Australia and New Zealand. Therefore, they must absolutely not be combined in descriptions (although this is just what is done too often).

The solution to this problem is to adequately separate the ‘linguistic’ level of intonation (ie the linguistic system) from the ‘paralinguistic’ one (ie paraphonics). Of course, machines cannot do that, since even environment noises ‘are a part’ of a sound message for a machine. Rightly, it is up to ‘natural’ phoneticians to define in advance an inventory of tunes and protunes, with their actual realizations, in order to be able to separate them from paraphonic superstructures, which are additional. No doubt, the latter belong to language usage, but not to intonation proper (or linguistic intonation). Instead they belong to paralinguistic intonation. It is quite obvious that rising posttonic syllables, if modified by an equally rising superstructure, produces the global, ‘raw’, result consisting in an even more rising movement. However, the analyst’s experience and skill could avoid gross errors such as those of interpreting the pitch movements as if they really belonged to the intonation system of a given language. On the contrary, they are the (natural and inevitable) result of the combined actions of (true) intonation and paraphonics (according to pragmatic, geographic, and sociolinguistic characteristics).

A similar case of communication description misunderstanding occurs when some northern Italians (in particular from the northeastern region of Veneto) use suspensive tunes with post-tonic syllables of the [.·] kind, or similar continutive tunes (with a limited rising movement, ie within the mid band, but still of a rising kind). Indeed, people from other regions often interpret such post-tunes as if they were [····], ie interrogative, whereas they are nothing of the kind (neither physically, nor intentionally).

\fig{6} shows the attenuation mechanism of marked tunes (we briefly mentioned above), whereas \fig{7} shows the accentuation mechanism of the two tunes
which are functionally the most opposing (conclusive and interrogative – already mentioned too).

**fig 6. Attenuation of English tunes.**

![Diagram](image1)

- **attenuated conclusive** /o/ [· · · o]
- **attenuated interrogative** /?o/ [· · o]
- **attenuated suspensive** /o/ [· · · o]

**fig 6.a. Attenuation of Italian tunes.**

![Diagram](image2)

- **attenuated conclusive** /o/ [· · · o]
- **attenuated interrogative** /?o/ [· · o]
- **attenuated suspensive** /o/ [· · · o]

**fig 7. Accentuation of English tunes.**

![Diagram](image3)

- **accentuated conclusive** /o/ [· · · o]
- **accentuated interrogative** /¿ o/ [¿ · · · o]

**fig 7.a. Accentuation of Italian tunes.**

![Diagram](image4)

- **accentuated conclusive** /o/ [· · · o]
- **accentuated interrogative** /¿ o/ [¿ · · · o]

**Tuning (horizontal) extention & contraction – and (vertical) compression**

23.4. As we have already said, the number of syllables in a tuning (as well as in a protune and tune, of course), normally, varies according to the words chosen for each sentence. Thus, these tonetic parts are subject either to extension or to contraction.
In fig 8, the example *Di domenica sera non danno spettacoli* ([dido'menika 'se-ra non'dannos pet'takoli]) corresponds to an ideal tuning, with 14 syllables: 10 in the protune and 4 in the tune. Of course, this is true provided the sentence is not said as two tunings, which is most probable, indeed, either with /|/ or /,|/ after *sera*.

On the left, fig 8 shows our example with different protunes and tunes, in this case, combined as follows: /|/ + /|/ (both unmarked), /¿/ + /¿/ (both interrogative), /¡/ + /./ (imperative & conclusive), /˚/ + /˚/ (emphatic & suspensive). On the right side of fig 8, we can see the example *Di domenica no* ([dido'menika 'nO], with only 6 syllables for the whole tuning. Thus we have 4 syllables in the protune and 2 in the tune. It is obvious, then, that 14 (ideal) syllables are contracted into just 6 ones, horizontally. But there is also a vertical compression, which is more apparent in the contracted tunes, as fig 8 clearly shows (again with the protunes and tunes combined as before).

**fig 8.** Examples of extention & contraction for different numbers of syllables.

<table>
<thead>
<tr>
<th>Protune</th>
<th>Tune</th>
<th>Di domenica sera non danno spettacoli</th>
<th>Di domenica no</th>
</tr>
</thead>
<tbody>
<tr>
<td>/</td>
<td></td>
<td>[••]</td>
<td></td>
</tr>
<tr>
<td>/¿/</td>
<td>/¿/</td>
<td>[••]</td>
<td></td>
</tr>
<tr>
<td>/¡/</td>
<td>/./</td>
<td>[••]</td>
<td></td>
</tr>
<tr>
<td>/˚/</td>
<td>/˚/</td>
<td>[••]</td>
<td></td>
</tr>
</tbody>
</table>

Fig 9 shows the four Italian tunes with a different number of syllables, to illustrate a tonetic extension (in the same order as above). Of course, the gemination of [f] is due to the fact that, in neutral (and central-southern) Italian, e causes co-gemination, as in *io e te* ([ioet'te]).

**fig 9.** Examples of extention & contraction for different numbers of syllables.

<table>
<thead>
<tr>
<th>Protune</th>
<th>Tune</th>
<th>e fabbricatelo</th>
<th>e fabbricalo</th>
<th>e fabbrica</th>
<th>e fabbro</th>
<th>e far</th>
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<td></td>
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</tbody>
</table>

[e fabbricatelo, e fabbricalo, e fabbrica, e fabbro, e far, e fa, fa]
fig 10 shows a few contrastive examples with conclusive and interrogative protunes and tunes.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Interrogative</th>
</tr>
</thead>
<tbody>
<tr>
<td>È semplice</td>
<td>È semplice?</td>
</tr>
<tr>
<td>È vero</td>
<td>È vero?</td>
</tr>
<tr>
<td>Si può</td>
<td>Si può?</td>
</tr>
<tr>
<td>Chi può</td>
<td>Chi può?</td>
</tr>
<tr>
<td>Quando ritornano</td>
<td>Quando ritornano?</td>
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<th>Statement</th>
<th>Interrogative</th>
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<td>È semplice</td>
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<td>È vero</td>
<td>È vero?</td>
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<td>Si può</td>
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<td>Chi può</td>
<td>Chi può?</td>
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<tr>
<td>Quando ritornano</td>
<td>Quando ritornano?</td>
</tr>
</tbody>
</table>

fig 11 shows a frequent variant of the continuative tune occurring after an interrogative protune.

| / | / |
|/- | /|

Italian continuative tune | Variant of the continuative tune (after an interrogative protune)

Parentheses & quotations

24. Lastly, again in a concise way, let us consider fig 12 which shows the diagram of parenthetic phrases (which can be low or mid, as we will see presently) and of quotations. Here we illustrate parentheses and quotations: First of all –be said– let’s consider ‘natural’ phonetics, as it’s properly called [“fæsɪˈnɔːrəˈhɪzəˈdər] lets kæn-ˈsɪdəˈnætʃəˌfənəˌfərəˈlæi ˈkɔːfəˈdər]
Parentheses are characterized by a reduction of stress, an increase in the rate of speech, and low or mid compression; whereas quotations have an increase in stress, a reduction of rate and a raising of pitch (without compression). Therefore, quotations are—practically—the opposite of parentheses.

In transcriptions, it is neither necessary nor recommendable to try to show these prosodic peculiarities, not even with regard to stress, which remains marked as usual (without notational reductions, [, or accentuations, [^]). The symbols [, ], [^], [?] are more than sufficient to bear in mind all these differences, with respect to ‘normal’ utterances.

Obviously, quotations must not be confused with ‘direct speech’—since, in First of all—he said—let’s consider ‘natural’ phonetics, as it’s properly called, only he said would be excluded, because all the rest (and what may follow) is direct speech, indeed.

Italian: Prima di tutto—dise—consideriamo chi sono ‘gli amici’ veri /primadi’tut:to, ’dis:’ konside’rjamo, kissono’启发’veri./ [primadi’tut:to, ’disse’ konsideramo kissono’启发’veri.].

Considerations on communicative ‘roles’

25. We have already talked about ‘bookish intonation’ (§ 15). We will now study in depth ‘bookish questions’ as well (mentioned in § 19-20). Considering things from the outside, some typical and recognizable superstructures are fairly easy to find. As a matter of fact, a bookish question is the sum of a (substantially affirmative) sentence and a (substantially interrogative) communicative function. They use a conclusive tuning—ie a normal protune followed by a conclusive tune—modified by a role interrogative tune: /.+/[?] [..]+[s°], without even distinguishing between the two fundamental types of questions—total (/? [?]) and partial (/?. / [?. .]).

Contrary to the rules of actual communication, in bookish questions something is stated (which is the literal content of an utterance), and only at the end something else is added like there is a question too (but with no real fusion of the elements).

For that particular task, then, it is not at all important (to try) to realize the two different types of question as in actual speech: it is only a ‘task’ to perform! (… nothing more.) Thus, instead of using an interrogative protune and other tunes suitable for conversation, the structure indicated above is provided: /.+/[?] [..]+[s°].
26. During a lecture on Phonetics, if we give the example of a (partial or total) question without introducing it—as usual—by stating first ‘for instance’, but saying it exactly as: ‘What’s the time?’ [¿wɔts ðə’hæm.], or Is it raining?’ [¿ɪs ɪt ræ’niŋ], even the most attentive students, at least for a short while, will feel obliged to answer.

However, the situation of a lecture is exactly one of an ‘implicative’ superstructure or a ‘role’ superstructure, which makes what is being said clear, so much so that it is often not easy to avoid the tautology that makes one say: Let’s give an example, for example: x, y, z [leɾs’gæn əniɡ’zæmp], ʃəɡ’zæmp, [’eks ə’wə ʿze’d].

It goes without saying, of course, that the intonation examples given during a lecture (or a lesson, or used as a drill) must—or should—aim at spontaneous conversation as far as possible, getting rid of the typical superstructure of a teaching situation.

Italian: Che ora è? [CHE’ora ‘E] (¿ke’ora ‘E23), oppure Piove? [pjójve?] [pjójve’]. Facciamo un esempio, per esempio: x, y, z [faʃˈtʃamo uno’zEmpjo. pere’zEmpjo; ’ik, ˈsipløn, ˈdzeta.’] [faʃˈtʃamo uno’zEmpjo. pere’zEmpjo; ’ik: ’sipløn: ’dzeta.’].

27. Actually, even bookish intonation is a prosodic superstructure, which is added to a whole text presented to someone. The function of all those monotonous sudden rises within a text (also corresponding to the end of a concept, or a categorical statement, even an emphatic one) is that of communicating that the speaker has not yet finished talking and does not want to be interrupted.

In the case of someone who is reporting something (rather than expressing one’s thoughts), like a story or the subject of an oral examination, even an implicit reference to the temporary incompleteness of the text is added; whereas its completion is implied by the final pitch lowering, which opposes the (higher than usual) pitch of the beginning.

There is also an ‘acceptable’ version of bookish intonation, which consists of the typical pattern of an exposed text (ie mental, not a read one). Therefore, it is not a conversation—not is it a soliloquy—because a superstructure is added which gives the characteristic of a text exposition. It is recognized by the fact that it presents mechanical and ‘regular’ pauses (which are never too long), and quite attenuated tunes, but most of all they are ‘completed’ by slight sudden rises from low to mid pitch, which are indicated by adding [ə] after a tune.

We will now give an example and compare it with real bookish intonation—Thus, in such cases, one must keep calm, follow the instructions, and think long and hard before acting: (conversation) [ðes ɪn’setʃ kheisiz, wem ʍɑskʰɪp ˈkʰæm, ʃoʊlɔ ʤiŋstʃekʃn, æn’dʒʊk ɭoʊn æn’haed, bɪfʊzəkʃn.]; (exposition) [ðes ɪn’setʃ kheisiz ə, wem ʍɑskʰɪp ˈkʰæm, ʃoʊlɔ ʤiŋstʃekʃn, æn’dʒʊk ɭoʊn æn’haed, bɪfʊzəkʃn.]; (bookish reading) [’oðes ɪn’setʃ kheisiz, wem ʍɑskʰɪp ˈkʰæm, ʃoʊlɔ ʤiŋstʃekʃn, æn’dʒʊk ɭoʊn æn’haed, bɪfʊzəkʃn.]. Notice, for exposition, the difference in the relative height reached by [ə] (ie lower than [ʊ]), and the quite normal pitch at the beginning (in comparison with [ʊ] of bookish intonation).
Furthermore, in bookish intonation, hesitations can be frequent, generally realized as longer than usual unfilled pauses, but often they may become filled pauses, with autonomous ‘syllables’: [ə, æ, ə, m, ŋ], or with (paraphonic) drawls (not regional ones such as those typical of the American ‘Deep South’): *but the-en you’ll ha-ave to wai-it…* [bætˈðeɪn jəθæeɪ ˈweɪət]. A well-done exposition will limit hesitations to the most, unless they are ‘intended’ to reach two aims: to draw somebody’s attention to certain points, or to fake spontaneous speech, as when improvising, in order to be more welcome and seem smarter.

Italian: *Perciò, in casi del genere, si deve procedere mantenendo la calma, seguendo le istruzioni e riflettendo molto bene:* (conversation) [pertʃeˈiŋkərzi deʃˈɛnɛrɛ] sɪdɛvəpʃɛˈtʃɛdɛrɛ; mɑnteˈnɛndə laˈkalːma] seˈgwɛnʣo ˈiɛstrutʃˈtsɔnjɔˈɛ rɛˈrisfletˈtɛnʣoˈmoltə ˈbeːneˈ]; (exposition) [pertʃeˈiŋkərzi deʃˈɛnɛrɛˈo sɪdɛvəpʃɛˈtʃɛdɛrɛˈmɑnteˈnɛndə laˈkalːmaˈo seˈgwɛndə ˈiɛstrutʃˈtsɔnjɔˈɛˈɛ rɛˈrisfletˈtɛndəˈmoltə ˈbeːneˈo].

Ah, ham, ahm, eh, hem, ehm [a, ə, ə, ə, ə, ə, ə, ə, ə, ə, ə, ə, ə, ə, ə, ə, ə]; ee allooraaia si dovraa aspettaree…

28. *TV news* presents a [ˈo ˈo ˈo ˈo ˈo ] superstructure, which permits one to identify the beginning and the end of every piece of news. Good newsreaders restrict themselves to this superstructure, which is necessary and crucial, while accurately avoiding introducing the excessive internal (sudden) rises, which are typical of bookish intonation. But, too often, the news is unduly and arbitrarily segmented so that its utterances are even distorted, to the point that they can communicate different—or even opposite—senses, as regards the actual meanings of the information intentions.

Furthermore, these pauses are quite mechanical and short (but, above all, different from those of ordinary conversation), whereas, near the end of a piece of news, frequently, there is an interruption between the last stress (ie the one on the tonic syllable) and the preceding one. All this happens independently from internal cohesion (which would be necessary among the elements), so much so that even a first name is separated from its family name, a verb from its direct object or adverb, and an adjective from its noun, &c: *…the famous opera by Giuseppe* Verdi; *the efforts to accelerate the structural reforms of the economy*; *…with new proposals*.

The last examples show that often the normal structure is irrationally distorted; whereas, in previous points of a piece of news, more often distortions regard cases such as: *…the Cannes Film Festivals* — instead of *…the Cannes Film Festivals*.

Often, within a piece of news, newsreaders do not keep the end of a sentence separated from the beginning of the next one: *…they decided to meet in London they also promised…* – instead of *…they decided to meet in London they also promised…* (ie *…they decided to meet in London. They also promised…*).

Italian: *…la famosa opera di Giuseppe* Verdi; *…le intenzioni del Presidente*
del Con’siglio; …per preparare| le ri’forme; …per lavorare| seria’mente; …delle ‘ultime| ele’zioni; …con pro’poste| ‘nuove.


*…sostenendo che non ‘era più ‘niente ‘da ‘dire| a nessuno| era sembrato possibile… – instead of: …sostenendo che non ‘era più ‘niente ‘da ‘dire| a nessuno| era sembrato possibile…(ie: …da ‘dire. A nessuno…); or: *…i rappresentanti si sono incontrati a ‘Milano| è continuata la riunione… – instead of: …i rappresentanti si sono incontrati| a Milano| è continuata la riunione… (ie: …si sono incontrati. A Milano è continuata…).

29. Obviously, there are many other communicative roles, which must allow people to realize that spoken words are not to be interpreted in a personal way, as among friends or acquaintances. On the contrary, it must be clear that they are to be interpreted as a part of a role, thus in an absolutely impersonal way, as operator and client. For instance, a ticket collector (‘fares, please), a postal worker (‘good morning), a switchboard operator (‘hello, we-are-the-best-in-the-world), a shop assistant (‘good afternoon, Sir, can I help you?), a stewardess (‘flying with us is a pleasure and a guarantee), a Far-West sheriff (‘howdy, stranger!).

Their messages (beyond the expected meaning, which is practically superfluous) want to communicate, above all, ‘we are just doing our job, and we want you to know’. Therefore, the (ticket) collector, the (postal) worker, and the (switchboard) operator will use paraphonic pitch compression: (‘i’i/|) (‘i’i), avoiding using a conclusive tune. Whereas, the (shop) assistant, the stewardess, and the sheriff will make use of paraphonic raising, emphatic protunes, and again conclusive tunes: (‘i’i/|) (‘i’i).

After all, even every-day greetings among people known by sight, who are not on intimate terms, are just kindnesses, which simply show peaceful coexistence (in comparison to cutting somebody dead); thus greetings can not be either omitted, or too friendly: ‘good morning (‘i [gʊ̃’mɔŋɛ];) ‘good evening (‘i [ɡʊ̃’ɪvni];) in fact, generally, they are reduced to: ‘morning (‘i [mɔŋɛ];) ‘evening: (‘i [ɪvni];) or even to (‘i [mɔŋɛ];) and (‘i [ɪvni];)

Italian: ticket collector (‘biglietti prego), postal worker (‘buongiorno, dica), switchboard operator (‘Siamo-i-migliori-di-tutti, ‘buongiorno), shop assistant (‘buon giorno, posso aiutarLa?), stewardess (‘volare con noi è un piacere e una garanzia), Far-West sheriff (‘salve, straniero!).

‘Buongiorno (‘i [bʊ̃’ɡiorno];) (‘i [bʊ̃’ɡiorno];) ‘buona’sera (‘i [bʊ̃’na’sera];) (‘i [bʊ̃’na’sera];) generally reduced to: ‘giorno (‘i [ˈdɔrno];) (‘i [ˈdɔrno];), ‘sera: (‘i [ˈsɛrə];) (‘i [ˈsɛrə];).

30. Let us now also consider ‘child-like’ reading. Everybody can easily recall and recognize it at once (rather annoyingly). However, this is a ‘role’ again with its co-
ditions. In fact, child-like reading has the typical ‘textual’ superstructure \([\circ \circ \circ \circ \circ \circ \circ]_o\) with the addition of emphatic stress (but without using an emphatic protune) on each expected rhythm group (but also with more subdivisions that often produce two tunes instead of only one).

Obviously, even bookish questions (or child-like questions) are included in this pattern. Again they are parts of an utterance which are artificially separated and maintained together only by textual superstructures (not by real conversational strategies).

Let us give an example, by comparing the structures of conversations with the superstructures of expositions and child-like readings – To prepare a tasty vegetable soup, the ingredients must be chosen very carefully. What do we need?: (CONVERSATION) \([\text{èhëpìphëz} \ \epsilon \ \text{hëi} \ \text{sì} \ \text{vëgỳëb} \ \text{smùp} \ \text{mës} \ \text{bì} \ \text{ìghëzo} \ \text{vëjìkhefàli} \ \text{wàf ìfìwìnnìqìd} \]) (EXPOSITION) \([\text{èhëpìphëz} \ \epsilon \ \text{hëi} \ \text{sì} \ \text{vëgỳëb} \ \text{smùp} \ \text{mës} \ \text{bì} \ \text{ìghëzo} \ \text{vëjìkhefàli} \ \text{wàf ìfìwìnnìqìd} \]) (CHILD-LIKE READING) \([\text{èhëpìphëz} \ \epsilon \ \text{hëi} \ \text{sì} \ \text{vëgỳëb} \ \text{smùp} \ \text{mës} \ \text{bì} \ \text{ìghëzo} \ \text{vëjìkhefàli} \ \text{wàf ìfìwìnnìqìd} \])

The (alleged) ‘remedy’ prescribed by schools, in order to avoid the dullness of child-like reading, leads to flattening (with pitch compression of the internal parts), to increasing rate (with the reduction of many stresses), and to hypo-segmenting utterances (with the suppression of many tunes), with a loss of the wished expressiveness: *\([\text{èhëpìphëz} \ \epsilon \ \text{hëi} \ \text{sì} \ \text{vëgỳëb} \ \text{smùp} \ \text{mës} \ \text{bì} \ \text{ìghëzo} \ \text{vëjìkhefàli} \ \text{wàf ìfìwìnnìqìd} \])

Italian: Per preparare una saporita zuppa di verdure miste, bisogna fare molta attenzione alla scelta degli ingredienti. Cosa si deve prendere?: (CONVERSATION) \([\text{për} \ \text{përpa'ra:Re} \ \text{uàsàpo'ri'radà} \ \text{dëvuppa'ë} \ \text{dëv'dùre} \ \text{mìstë} \ \text{bìzòpà} \ \text{fa'remol'kà} \ \text{atten'tsjonè} \ \text{alla} \ \text{Sëlta} \ \text{dëli'Àngre'djèntì} \ \text{wàfìkà} \ \text{sìdëve'pérendëre} \]) (EXPOSITION) \([\text{për} \ \text{përpa'ra:Re} \ \text{uàsàpo'ri'radà} \ \text{dëvuppa'ë} \ \text{dëv'dùre} \ \text{mìstë} \ \text{bìzòpà} \ \text{fa'remol'kà} \ \text{atten'tsjonè} \ \text{alla} \ \text{Sëlta} \ \text{dëli'Àngre'djèntì} \ \text{wàfìkà} \ \text{sìdëve'pérendëre} \]) (CHILD-LIKE READING) \([\text{për} \ \text{përpa'ra:Re} \ \text{uàsàpo'ri'radà} \ \text{dëvuppa'ë} \ \text{dëv'dùre} \ \text{mìstë} \ \text{bìzòpà} \ \text{fa'remol'kà} \ \text{atten'tsjonè} \ \text{alla} \ \text{Sëlta} \ \text{dëli'Àngre'djèntì} \ \text{wàfìkà} \ \text{sìdëve'pérendëre} \])

With loss of expressiveness: *\([\text{për} \ \text{përpa'ra:Re} \ \text{uàsàpo'ri'radà} \ \text{dëvuppa'ë} \ \text{dëv'dùre} \ \text{mìstë} \ \text{bìzòpà} \ \text{fa'remol'kà} \ \text{atten'tsjonè} \ \text{alla} \ \text{Sëlta} \ \text{dëli'Àngre'djèntì} \ \text{wàfìkà} \ \text{sìdëve'pérendëre} \])

**Considerations on intonation**

31. The fundamental criterion for ‘choosing’ the appropriate tunes, for each sentence, consists in the communicative intention of every single sentence, or sometimes of a part of a sentence, such as a single phrase, which thus receives a certain tune, often without an actual pause. But the absence of pauses must not make people think that the stream of syllables and words is constant and homogeneous: intonation differences are there (indeed!) in spite of the connection
among syllables. Rightly these pitch differences, which are included in the typology of linguistic intonation, convey the nuances of meaning that native speakers instinctively recognize, and thus (re)act accordingly.

Therefore, it is not sufficient to have a continuative tune, which is used mainly for subdividing the speech chain into pragmasemantic sequences. These are of fundamental importance to communicate what people think, in order to interact with others. Thus one of the three marked tunes is chosen.

A conclusive tune, as we have already seen, adds to the concept being expressed the communicative function of completeness. An interrogative one adds the function of request, generally with total questions and, occasionally, with clarifying questions, when people have not (fully) understood or think they can not believe an interlocutor, or their own ears.

Lastly, a suspensive tune is used to draw attention to what somebody is going to say (or not to say), or to some more or less relevant alternatives.

When people are not slave to syntactic punctuation (if any – or at least syntactically appropriate), in order to obtain satisfactory results, it is sufficient to apply the right communicative aim to one’s thoughts. However, it is quite obvious that, if people do not really know the intonation patterns of their own language (ie in a perceptive and productive way as well – not only theoretically), the result will be a performance which is either regional (for native speakers with no falterings or hesitations), or decidedly foreign (if they try to use the patterns of their own language while speaking another one).

32. Since some tunes (and protunes) of certain languages may be very different from those of others, or even opposite (or can remind some opposite functions), it is important to consider the provided tonograms very carefully, to compare them with those of one’s own mother tongue (or a regional variant of it), if they are available.

Otherwise, it is highly advisable to endeavor to get them, and try to grasp the differences in the tonograms of other languages or those of the neutral (or ‘standard’) accent of one’s own tongue. If one is able to sing in tune, the operation proves to be better, but this is not at all indispensable: what is essential is to have the will to make this comparison (if one is convinced).

Certainly, a significant number of speakers of tone languages are ‘out of tune’, and yet they all use their ton(em)es adequately, as for instance Chinese men and women do (and, of course, children as well, if not still too young).

Obviously, even less clearcut behavior is to be expected. For instance, a question like ¿“Who wrote ‘Romeo and Juliet’? –instead of the answer ‘Shakespeare [‘ʃeɪksep]’,– might receive a not too sure one, like ¿‘Shakespeare [ʃeɪkspɪr], or even a far less positive one, like ¿‘Shakespeare… [ʃeɪkspɪr], where the interrogative protune seeks confirmation.

More convinced answers like ¿“Shakespeare! [ʃeɪkspɪr] (ie emphatic) or ¡“Shakespeare! [ʃeɪkspɪr] (ie imperative) would still be different from ‘Shakespeare [ʃeɪkspɪr], in the opposite direction.
These principles hold for all languages, but—obviously— they have to be realized with the actual tonetic characteristics (typical of every single language).

The treatment of the intonation of the various languages (in our HPr: A Handbook of Pronunciation) might seem to be too sketchy (especially to a hurried reviewer); indeed, it contains all the indispensable elements for the 12 languages dealt with (and their numerous variants too). Instead, in the second part of our NPT: Natural Phonetics & Tonetics, the Phonosyntheses contain only the unmarked protune and the three marked tunes; however, even from these more basic elements, it is quite easy to obtain both the marked protunes and the unmarked tune. This is true both as a general expectation and as an actual work of elicitation.

What is important, for intonation, is to bear well in mind all that has been said here, of course, after having internalized all the motivations and mechanisms.

Italian: ¿Chi ha scritto la Divina Commedia?—instead of ¡Dante/ [dante,]— or less surely: ¿Dante/[¿dante,] [¿dante,], far less sure: ¿Dante…/[¿dante,] [¿dante,].

And: ¡Dante!/ [¡dante,] [¡dante,] (emphatic), o ¡Dante!/ [¡dante,] [¡dante,] (imperative).

Structures & generalizations

33. The experience obtained with the intonation systems of hundreds of languages allows us to state that the normal, or basic, intonation structures are the unmarked protune (/ /) and the three marked tunes (/ with /?/ and /\). In addition, we also speak of fundamental protunes and tunes: they include the interrogative (/¿/), imperative (/¡/), and emphatic (/˚/) protunes, and the continuative tune (/\/, which is unmarked).

The three marked protunes announce in advance, in a compressed form (although not necessarily within the mid band, depending on the language), the typical pitch movement of the interrogative (/¿/), conclusive (/\/) and suspensive (/\/) tunes—respectively—differentiating them from the unmarked, normal one (/ /). On the other hand, the unmarked, continuative tune (/\/) neutralizes the functions—and the tonetic substances, as well—of the three marked ones, producing a compressed movement within the mid band. This movement represents their fusion, by flattening the differences, even though given proportions typical of the original marked tunes are maintained, which contribute towards the differentiation of languages. This remains within the mid band.

Therefore, the necessary and sufficient notation is simply [/·\·], with a single posttonic dot, in order to distinguish it—fairly easily—even from suspensive tunes of a mid type, [/··\·], which is normally used in certain languages.

Only occasionally, it may be necessary to exceed an inventory of four protunes and four tunes, as happens in neutral French and certain similar accents. For some other languages, the interrogative protune—although remaining only one—is slightly different from the normal type, as happens in Galician, Greek, and
Rumanian (cf their phonosyntheses in our *Natural Phonetics & Tonetics*, § 17.1, § 17.53 & § 17.62).

References

— (2007) *Natural Phonetics & Tonetics. Articulatory, auditory, and functional*. München: Lincom Europa. In the first part, gives a complete presentation of the *canIPA* method and symbolization; while, in the second part, it provides accurate phonosyntheses of 241 living languages and 71 dead ones (in our *canipa* website, the latter are 81, freely downloadable); *canIPA* transcriptions.

Italian regional intonation patterns

34. Now, we will show in a concise way (through tonograms) the real intonation of Italian, with regional, subregional, and even some local differences. They should be compared with neutral Italian intonation, shown above.

Of course, speakers can have a mixed accent, or the intonation of the regional capital or that of the general territory. All names are left in Italian.

Fig 13 (below) shows a geophonic map of Italy, with koines (and administrative boundaries), including Ticino and San Marino. We group intonation structures by regions, although, as fig 13 shows, linguistic and geographical borders rarely coincide perfectly. However, regions with pronunciations belonging to different koines, a shown by dots (...). Let us have a look, for instance, especially at Piemonte, Liguria, Lombardia, Emilia-Romagna, Toscana, Umbria, Marche, Lazio, Abruzzo, Molise, Calabria. Fig 14 shows a geo-tonetic map of Italy, for the interrogative tune /\|/, with different realizations.
fig 13. Geo-phonic map of Italy.
fig 14. Geo-tonic map of Italy for the interrogative tune /?/. The dark areas have a (rising-)falling type (not a rising one [· · ·], as in neutral Italian pronunciation). In the three less dark areas, the two types alternate.
Italian intonation: neutral & regional accents

Val d’Aosta

Torino (broad)

Biella (a possible variant in Alessandria and Asti)

Novara & Verbania

Liguria

Genova (broad)

Lombardia

Milano (broad)

Pavia

Bergamo

Cremona

Bormio

Varese

Sondrio

Brescia
### Italian Intonation: Neutral & Regional Accents

<table>
<thead>
<tr>
<th>Region</th>
<th>Neutral Intonation</th>
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</thead>
<tbody>
<tr>
<td>Ticino</td>
<td><img src="/images/ticino.png" alt="Ticino Diagram" /></td>
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<tr>
<td>Trentino</td>
<td><img src="/images/trentino.png" alt="Trentino Diagram" /></td>
</tr>
<tr>
<td>Trentino (east)</td>
<td><img src="/images/trentino_east.png" alt="Trentino (east) Diagram" /></td>
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<tr>
<td>Trentino (south)</td>
<td><img src="/images/trentino_south.png" alt="Trentino (south) Diagram" /></td>
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<tr>
<td>Alto Adige (Germ.)</td>
<td><img src="/images/alto_adige_germ.png" alt="Alto Adige (Germ.) Diagram" /></td>
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<tr>
<td>Alto Adige (Ladin)</td>
<td><img src="/images/alto_adige_ladin.png" alt="Alto Adige (Ladin) Diagram" /></td>
</tr>
<tr>
<td>Friuli</td>
<td><img src="/images/friuli.png" alt="Friuli Diagram" /></td>
</tr>
<tr>
<td>Friuli (north: Carnia)</td>
<td><img src="/images/friuli_carnia.png" alt="Friuli (north: Carnia) Diagram" /></td>
</tr>
<tr>
<td>Friuli (sw: Pordenone &amp; coast)</td>
<td><img src="/images/friuli_pordenone_coast.png" alt="Friuli (sw: Pordenone &amp; coast) Diagram" /></td>
</tr>
<tr>
<td>Venezia Giulia (Trieste)</td>
<td><img src="/images/venezia_giulia_trieste.png" alt="Venezia Giulia (Trieste) Diagram" /></td>
</tr>
<tr>
<td>Gorizia</td>
<td><img src="/images/gorizia.png" alt="Gorizia Diagram" /></td>
</tr>
</tbody>
</table>
Italian intonation: neutral & regional accents

Veneto

Venezia

Venezia & Padova (less broad possibility)

Chioggia

Burano

Belluno

Treviso

Rovigo

Emilia

Piacenza

Parma

Modena

Modena (south)

Bologna

Ferrara

Comacchio

Romagna

Ravenna

Imola
Italian intonation: neutral & regional accents

Forlì

Cesena

Rimini

San Marino

Toscana (& Firenze)

Siena

Prato

Pistoia

Arezzo

Pisa

Livorno

Grosseto

Piombino

Lucca

... Lunigiana

Massa
Italian intonation: neutral & regional accents

Umbria (& Perugia)

Perugia (broader)

Lazio (Roma)

Roma (east)

Roma (broad)

Roma (outskirts)

Viterbo

Rieti

Frosinone

Latina

Latina (broad)
<table>
<thead>
<tr>
<th>Region</th>
<th>Intonations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abruzzo</td>
<td><img src="image" alt="Abruzzo Intonations" /></td>
</tr>
<tr>
<td>L’Aquila</td>
<td><img src="image" alt="L’Aquila Intonations" /></td>
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<tr>
<td>Molise</td>
<td><img src="image" alt="Molise Intonations" /></td>
</tr>
<tr>
<td>Campania &amp; Cilento (with Napoli outskirts &amp; lighter)</td>
<td><img src="image" alt="Campania &amp; Cilento Intonations" /></td>
</tr>
<tr>
<td>Napoli</td>
<td><img src="image" alt="Napoli Intonations" /></td>
</tr>
<tr>
<td>Lucania</td>
<td><img src="image" alt="Lucania Intonations" /></td>
</tr>
<tr>
<td>Puglia (north) &amp; Bari (outskirts &amp; lighter)</td>
<td><img src="image" alt="Puglia &amp; Bari Intonations" /></td>
</tr>
<tr>
<td>Bari (broad)</td>
<td><img src="image" alt="Bari Intonations" /></td>
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<tr>
<td>Taranto</td>
<td><img src="image" alt="Taranto Intonations" /></td>
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<tr>
<td>Salento (with Lecce)</td>
<td><img src="image" alt="Salento Intonations" /></td>
</tr>
<tr>
<td>Lecce (light)</td>
<td><img src="image" alt="Lecce Intonations" /></td>
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<tr>
<td>Brindisi</td>
<td><img src="image" alt="Brindisi Intonations" /></td>
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<tr>
<td>Calabria</td>
<td><img src="image" alt="Calabria Intonations" /></td>
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<tr>
<td>Cosenza</td>
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<tr>
<td>Reggio</td>
<td><img src="image" alt="Reggio Intonations" /></td>
</tr>
</tbody>
</table>
Italian intonation: neutral & regional accents

Sicilia

Palermo & Trapani (broad)

Catania

Siracusa & Gela

Ragusa & Enna

Gallo-Italic colonies

San Fratello

Sardegna (Cagliari)

Sassari

Alghero

Sicilia

Palermo & Trapani (broad)

Catania

Siracusa & Gela

Ragusa & Enna

Gallo-Italic colonies

San Fratello

Sardegna (Cagliari)

Sassari

Alghero